

ON ETHNIC IMMORTALITY

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[Typescript of scholarly paper by Candidate of Physics and Mathematical Sciences Yu. K. Khudenskiy: "On Ethnic Immortality"]

[Text] Dedicated to the Poet Ivan Drach

"Because if the mark
Remained unerased,
The result would be
That there would be no death for us.
And therefore the wind
At the appointed hour
Sweeps from the face of the earth
Our tracks."

"Song of the Wind," African folk poem
of the Bushmen, Republic of South Africa

ON ETHNIC IMMORTALITY

(On Deciphering the Sarmatian Tamga Symbols)

by Candidate of Physics and Mathematical Sciences
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As always, the beginning was the most difficult, but it is hard to say
when this began:

"Aeneas was a clever lad
A real Cossack,
A most adroit fellow,
The most fearless of all the vagabonds.
But when the Greeks burned Troy,

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Making a pile of manure out of it,
He picked up his earthly goods and took to his heels;
Gathering up a few Trojans,
A singed, tattered lot,
He made tracks from Troy...." (1)

It began when I heard the lines the first time, and I heard them as soon as I began to hear, since my father was familiar with everything I. P. Kotlyarevskiy and A. V. Rudanskiy had written. K. V. Khudenskiy read them to me long before his translations of I. P. Kotlyarevskiy's "Aeneid" began to be published. Reading of these verses, and in particular the first stanza, which became etched in my memory, evoked an interest in the Cossacks and Troy and a great "enmity" toward the Greeks. It was so powerful that, when I began to read, I greatly enjoyed reading descriptions of Schliemann's excavations at Troy, but I had absolutely no interest in Mycenae and Crete. The result of this was that I read John Chedwick's "Deciphering Linear B" (2), on the life of the ingenious decipherer Michael Ventris, after I had drawn conclusions on the significance of the Tamga symbols of the northern coast of the Black Sea.

If things had been reversed, having learned from Chedwick that "the method employed by Gordon is popular with dilettantes. Initially one tries to guess some kind of object behind each symbol, no matter how vague their similarity; then names are attached to the objects, from the language selected by the decipherer, and the assumption is made that the symbols have been read" -- I would have been ashamed of my dilettantism and would have continued studying electrochemoluminescence, with resulting great benefit.

Let us return, however, to Kotlyarevskiy's stanza and to the word "Cossack." It has lured and enticed me my entire life -- this magical word which reads the same forwards and backwards -- of which there are few in those many languages with which I am acquainted. More frequently one encounters reduplication-type magical words, such as aku-aku. But the word "kazak" is symmetrical not as a simple translation, a geometric pattern such as we find on a Neolithic pot but, if one can express it in the term "absolute," as a magical mathematical square and examples such as the following, contrived and conceived in our time: "A roza upala na lapu Azora" [And a rose fell onto Azor's paw], etc. The word "kazak" breathed of deep antiquity. Its persistence in the boundless expanses of the steppes of Eurasia was incomprehensible. The ease with which this structural formula passed from people to people, including those speaking different languages, with minor variations over thousands of years and kilometers, from the Atlantic to the Pacific, from the Arctic to the Indian Ocean.

"And here," as eminent connoisseur of ethnology L. I. Gumilev put it (3), "we approached the objective of our investigation -- a genuine principle of classification of the anthropogenic factors in terrain forming. As it turns out, it lies not at the surface of the phenomenon, among a boundless ethnographic diversity, but rather deep within, sharing the condition of the ethnos:

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creative, that is, dynamic, inert, or historical, and stable, that is, persistent, whereby the ethnos enters biocenosis. These conditions differ from one another only in capability of ultrastress, whereby in the third variant it is close to zero. And now we shall translate our synthesis into the language of the related scientific disciplines taking part in the problem being examined.... At the level of history cultures are the genesis and loss of tradition; a recorded but not explained phenomenon...."

Within the above extensive quotation we are particularly interested by the idea of ultrastress and of loss of cultural tradition as a sign of destruction of the ethnos. In connection with it we can formulate the goal and task of our investigation: does the preservation of "magical" words attest to the preservation of cultural tradition, and is the ethnonym "kazak" an indication of specific ethnic affiliation? However, we shall not attempt to pose the question: "What is an ethnos?" Because in the key word "kazak" we have chosen it is clear that ethnos does not possess specific demographic, territorial, temporal, linguistic, ideological (religious) and many other boundaries, being at the level of dialectical materialism a variable quantity in all specified "coordinates," a quantity with a specific "critical mass," which corresponds to its "disappearance" on one axis and "genesis" on the other, within differing boundaries.

This was the initial thesis for the scholarship of K. V. Khudenskiy, a translator, colonel and engineer, who was a supporter of a Slavic-Turkic historical unity which in many situations served as the basis for the stability of an ethnos in Eastern Europe and Northern Asia. He was of the view that evaluation of the facts of the cultural past can be conducted on the basis of the stability of a popular philosophy of life-affirmation and optimism which crystallized in the historical perspective, which arose in the environment of the eschatology (belief in the end of the world) of the Near East and the negation of life of the Brahmins.

He saw as the primary embodiment of this life-affirming ethnic the Gaths of the Eurasian steppes. He sought the source of the optimism of I. P. Kotlyarevskiy's ingenious "Aeneid" in the folklore and epic tales of the peoples of our country. He discussed these ideas with Academician Aleksandr Ivanovich Beletskiy.

Also of interest to us in this case is L. N. Gumilev's idea of overstress, for the impression is created that in the multidimensional ethnic space described by us the formula "kazak" appears where this stress or tension reaches a maximum. It appears to us to be the initiator of ethnic overstress at certain points on the Eurasian continent, which in the historical perspective is attended by, according to Gumilev, the element of creative dynamics of the ethnos and corresponds to a jump or transition from quantity to quality. Once again emphasizing our combinatorial interest in reduplication symbols of the "kazak" type, we can assume that they could have had meaning as early as the Neolithic, a ritual significance, and could have come into the Iranian, Slavic and Turkic languages from a Nostratic linguistic stratum, as was demonstrated by V. M. Illich-Svitych (4). The meaning of

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nostratic "kazak" was revealed by him as an ethnonym of the inhabitant of a frontier or boundary region, that is, a geographic area where ethnic processes of transition from quantity to quality and various abrupt changes took place rather effectively.

"Hittite documents of the XIV-XIII centuries B.C. from the Bogazköy archives contain mention," writes Sh. D. Inal-apa (5) "of the Kaski people -- kaš-kaš -- living on the southern shore of the Black Sea." We see in this ethnonym a translational symmetry, while the above-cited author considers this ethnonym to be a prototype of the toponym "Kavkaz" [Caucasus], and states that the country "Gaga," mentioned in the latter half of the 15th century B.C. in a letter written by the Pharaoh Amenhotep III, is an abbreviated form of the Hittite "kaš-kaš" (Egyptian kš-kš). The northern part of Asia Minor is fairly close to the actual Troy and the Kazak mentioned in the first stanza of the "Aeneid." But if we cross over to the northern shore of the Black Sea, 2000 years later we shall discover there in Sarmatian time the personal name "Kazaka," which derives from "kaz," like the Ossetian "keseg," which means "to look," "he who looks." We shall not cite additional factual materials. This was done by V. M. Illich-Svitych in his excellent monograph and by G. F. Blagova in an article entitled "Historical Relationship Between the Words Kazak and Kazakh" in a volume entitled "Etnonimy" [Ethnonyms] (6), which is dedicated to Viktor Vladimirovich Vinogradov. We shall state only that Olzhas Suleymenov was correct in stating in the book "Az i ya" [Az and Ya]: "'Kazak' is interpreted too easily, and this is startling. But we are interested at present not in the original form of the ethnonym but at what time it began to mean 'White Goose' (Turkic 'swan' -- Yu. Kh.). We can reply that it has had this meaning a long time from Turkic languages as well, since the country of the 'Kazaki,' Turkic Proto-Bulgaria and Ugro-Finnish Proto-Hungary on the shores of the present Sea of Azov, bore the name Al'takuzy, which meant Land of the Swan People, and it was not until the time of the Golden Horde that this toponym traveled together with the descendants of the Kipchaki -- the Kazakhs -- to the shores of the Caspian and the Sea of Aral. However, the word 'kazak' lives on in the languages of many peoples of our country, as an ethnosocionym, and simply as a lexical item. We Slavs recall this in the depths of our soul when we hear the voice of Sofiya Rotaru singing about flying geese, or the Don Cossack chorus. Truly the epithet which Kazakhs apply to their loved one -- 'kaz dusty' -- 'swan-throated' -- belongs to them.

We shall now return to the question of the persistence of the formula "kazak." One can assume that in the original situation this word performed ritual functions. "In the ritual function," as M. B. Popovich states (7), "language is close to other symbol systems -- painting, systems of arm and hand gestures, etc. We can add that, refracted in various forms of applied art, coroplastics, for example, it helps form various trends in the appearance of written language. In connection with this and in the search for these 'aspects,' we directed our attention to the persistent systems of 'figures' according to V. V. Martynov (8), which passed unchanged through centuries and geographic distances on the Eurasian continent.

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M. Ye. Foss (9) writes: "Considerable importance is attached to the study of ornamentation in archeology. Primitive patterns and designs are the object of thorough investigation: scholars study the technique of their reproduction, style, symbolism, etc. Ornamentation in the tribal society, according to ethnographic studies, does not constitute simple embellishment of clothing or utensils. Ornamentation is symbolic: a specific meaning is contained in each pattern, and each design has its own name. Rigorous tradition is observed in patterns and designs." It is true that we, just as V. V. Martynov, must take into consideration the fact that the fictitiousness of the "figures" at the level of content according to Hjelmslev does not attest to the absence of a "level of content" in a symbol, and that the dual nature of the symbol signifies that it contains an "expression level" and "content level." We again quote M. Ye. Foss (9): "If ornamentation in the tribal society had the significance of household embellishment, it would not have been preserved through many centuries, would not have been transmitted over a long period of time, from generation to generation, in unaltered form. This traditionality once again emphasizes the particular significance of patterns and designs at the time of their origination." Our particular interest was aroused by the persistent symbol systems of the northern Black Sea coast and adjacent areas of the Eurasian continent, and in particular the mysterious Tamga on the monuments of ancient and medieval Crimea -- symbols, drawings, and inscriptions.

We became acquainted with these in the Crimea as well as in the Caucasus during our own travels as well as, and principally, from the outstanding books of V. S. Drachuk, and primarily from his book "Symbol Systems of the North Coast of the Black Sea" (10).

As V. S. Drachuk wrote: "Today one can state with confidence that there is no area in our country and perhaps in the entire world which is so saturated with monuments of all times and of so many peoples." Perhaps this is true, but Asia Minor, the Balkans, the Caucasus, the southern areas of Central Asia, and the Iberian Peninsula are no less rich in this regard. The first four of the above-listed geographic regions are contiguous to the area adjoining the northern coast of the Black Sea, but the closest geographic area where we could search for corresponding ethno-cultural analogies was the Eurasian steppes. A thorough study of the books by B. S. Drachuk, as well V. I. Abayev, I. M. D'yakonov, E. A. Granatovskiy, V. M. Illich-Svitych, T. M. Minayeva, V. M. Masson and Olzhas Suleymenov provided us with a foundation for elaborating an approach to interpretation of the Tamga symbols of the area around the Black Sea, the Caucasus and Central Asia, which existed not only in the distant past but also are evidenced in contemporary peoples of our country: Kazakhs, Kirgiz, Bashkir, etc. It seemed to us that the formula "kazak" could not be reflected in the "enigmatic" symbols left by our distant forebears on the territory of our homeland. The persistence of such "figures" indicated that ethnic tradition in this region had continued uninterrupted during the course of many millennia, and the idea was born that the homeland of a number of writing systems of peoples of the USSR could be discovered within its borders.

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The following conclusions by A. Ya. Gurevich (11) served as a point of departure: "We shall note another important circumstance. The 'concept of the world' of the barbarians and that of the feudal Middle Ages are quite different. The former took shape in a relatively homogeneous society with a tribal system which was still very much alive. Therefore the culture of the barbarian world as well possessed considerable homogeneity, and its values had universal application within the framework of society. This does not signify that in a preclass society culture was 'simple' and 'primitive' -- it means only that its language was generally significant and comprised a symbol system which to an adequate degree was identically interpreted by all groups and members of society." This last comment seems to us to be particularly important, since we assume that the sign expressions of the culture of the 1st century B. C. to the 1st century A.D. were interpreted identically over a vast area of Eurasia by tribes speaking different tongues and subsequently promoted the formation of similar elements which have greatly diverged in the national cultures of the peoples of our country. The culture of the Iranian-speaking Scythians, Sacae, Sarmatians, Alans, and the linguistically-close Slavs, as well as the linguistically fairly-distant Turks, Ugric and Ibero-Caucasian peoples was determining over vast areas of the steppes of Eurasia.

As is noted by V. G. Lukonin (12), Scythian toreutics essentially constitutes development of that same "quotations style" which on the whole is characteristic of Near Eastern art -- as a mosaic formed of compositions and images. It is possible that in the "enigmatic" Sarmatian symbols we are also dealing with one sphere of art which is interpreted on the basis of religious texts. Lukonin notes: "Religious iconography is created here by means of selection and reinterpretation of images and compositions which have been long known in the given territory: this path is characteristic of all Iranian iconography: monuments of toreutics, glyptic (coroplastics -- Yu. Kh.) are distinguished by diversity of subject matter, composition and images. We know from preserved parts of the Avesta and other writings that the figures of animals are incarnations of specific deities: the horse is a symbol of Trishtri, the flying boar is a symbol of Bretragna, the rooster is a symbol of Sraosha, and the ram is a symbol of Khvarena.... The influence of the ancient Iranian (here Lukonin is wrong -- Yu. Kh.) monuments began to be felt (to the 3d century A.D.) over a vast area -- from the Atlantic to the Pacific, just as in works of art created in Iran one can distinguish certain features of the art of the Caucasus, Central Asia and China." We can understand this, since at that time there evidently dominated an ethnic community throughout this entire territory.

Indeed, among the Tamga published by V. S. Drachuk and some of which we have seen, several variants can be distinguished.

Here are some of them:

(see following page)

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See p 1
 some
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(One feature of the author's work consists in the fact that serious illness prevents him from utilizing literature available in libraries. During his deciphering efforts he did not have at his disposal the writings of N. G. Turchaninov, which V. I. Abayev kindly pointed out to him, as well as the writings of M. I. Privalova and N. A. Konstantinov. Fortunately for him, since if he had known about such strong predecessors he would have continued his study of physics).

We shall continue, however, discussion of the stages of deciphering these Tamga. The method employed was, as stated above, amateurish (my goodness, what was Michael Ventris if not a gifted amateur? Oh, these learned Chedwicks who write books about the Ventrisises!) The author had no experience other than work with group theory, combinational analysis, topology, theory of graphs and knowledge of the principal Slavic, Germanic, Iranian and Turkic languages.

Speaking of the paths of development of written languages, M. V. Popovich (7) specifies three: "One of them is movement toward an increasing correspondence between symbol (writing) and sound, the second is a path based namely on the equivalence of symbol and concept, not symbol and sound, that is, the 'embryo' of mathematics" (which in barbarian times, according to Gurevich (11), was of a sacral character -- Yu. Kh.). The third path is the principle of iconic similarity between symbol and that which is being denoted -- the language of drawings and graphs. This path seemed to us to be the closest.

Following a number of deliberations we isolated in symbol 1, for example, three elements. It is true that Soviet scholar Academician B. A. Rybakov (10)

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postulated that the lower part of "figures" 1 and 2 clearly portrays horses, while the upper part depicts a man with upraised arms. V. S. Drachuk himself writes the following: "Since each symbol was in fact a specific pictograph, the symbols were employed (as is confirmed by ethnographic parallels) for primitive "recording" and transmission of information. There is no basis for going further than this." And he does not interpret them as writing.

Examination of "figure" 1 at the level noted by Chedwick (2) corresponds, according to B. A. Rybakov, to a "Man on Horseback."

The top part, however, of Figure 1 has little resemblance to "arms extended upward." The comparison of many Tamga performed by V. S. Drachuk enabled us to describe the Tamga as follows: "The God Sraosha on the Sun, (riding) in a chariot." The image on the whole is acceptable for the Avesta and the Veda.

We followed the route of studying the elements of individual symbols and their combinational analysis, that is, as V. V. Martynov stated: "To describe the system of symbols of a given language means to describe not only the modes of their differentiation and identification but also the modes of their combination." We must bear in mind that V. V. Martynov uses the term symbol to designate an iconographic portrayal, while the term figure refers to the corresponding grapheme-graph, to which we shall correlate an actual graphemoid. The main task at the present time consists in elucidating the possible correspondence between grapheme and corresponding phoneme; graphemoid with phonemoid. Thus the God Sraosha arose in our interpretation, since we considered the Tamga to be sacral drawings and the top part of figures 1, 2, and 3 to be a representation of incarnation, the symbolic symbol of Sraosha -- a "rooster."

Interpretation was subsequently halted due to the presence of different nuclei -- the bases "o" and "Δ" with identical terminal elements in 1 and 2.

The graphemes examined by us could have originated earlier than the corresponding phonetic interpretations which the Kimmerians, Scythians, Slavs, Turks and Ugric peoples could have given them. We shall assume that since the Tamga are ascribed to the Sarmatians, the Sarmatians and Alans themselves named them or pronounced them--there is a distinction..in one of the Iranian languages. The "rooster" symbol and its figure in the Tamga could correspond both to the name Straosha and to the word rooster in the corresponding language. A frequency analysis indicated that this figure with the greatest degree of probability stands for an inflection. The discrepancy between the number of graphemes and number of possible sounds on the basis of frequency analysis in Tamga and, for example, Sarmatian names, enabled us to surmise that the writing is syllabic in character. The question of designation of vowels in these syllable-graphemes was important. All these considerations suggested that the grapheme "v" is an inflection corresponding to the first syllable of the word "khoroz" -- rooster, with a

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broad phonetic spectrum of meanings: "Kho"="ko"="ka"="kkha". The nominal character of the Tamga inscriptions would seem to follow from the correspondence between the Tamga symbols and the names of the owners of the objects designated by them, for example, the reigning monarchs of the Vospor [Bosporus?]. But the name of the queen Dinamiya by no means followed from Figure 16. The sun symbol -- the element "o" -- could be most likely to be pronounced as "ru" or "ro"="ra". However, a "Δ" in the same position was incomprehensible, and this halted the deciphering. Analysis of this grapheme proved possible, proceeding from graffiti on Central Asian Bronze Age terra-cotta, described by V. M. Masson and V. I. Sarmenidi (13). These authors did not determine the linguistic identity of the system of figures they described. They isolated the most typical symbols placed on female sculptural representations, such as "triangle with eyelashes," which they assumedly considered a portrayal of a female bosom, noting its diversified top portions. In addition they isolated symbols reminiscent of archaic writing ("star," "cross," "zigzag," "fir tree"), which they describe as follows: "Certain analogies for the Southern Turkmen can be noted in the Sumer and Elam writing systems. For example, the principal symbol -- an 8-pointed star, in ancient Sumeria had the meaning an -- "sky," dingir -- "deity." The symbols "water" and "canal" were conveyed by a double broken line, while "grain" -- še -- "grain".... Unfortunately the Proto-Elamic writing (up to the 23d century B.C.) has not been deciphered."

In our combinational analysis there is no sense in proceeding from the Proto-Elamic language or Cretan syllabary, as A. N. Konstantinov does (14). Although an 8-pointed star can be obtained by doubling a swastika or cross and can be the reflection of an 8-legged horse, which is a dynamic incarnation of the God Trishtri or the star Sirius, "water" can be conveyed by a double horizontal line, while "grain" can be portrayed by a single vertical straight line.

Let us return, however, to the "triangle with lashes." In our case this grapheme -- "☿" can be correlated at the phonetic level with the Avestan word "razura" -- "to grow," and "cross" -- the top of the symbol, to indicate the inflection "ka"-"kkha"-"ko"-"kkha". Then the entire figure "triangle with lashes," in the assumption of a syllabic writing system, can be read "rakkha"/"light," that is, the title of the queen Dinamiya -- see Tamga figure 16. Thus the Tamga possibly designate titles, social status, occupation or proper names. Those parts of Tamga 1 and 2 which are now known to us, can be read as "ruko" and "raka," with different variants of inflection. The difference between "ru" and "ra" reflected in the grapheme attests to the fact that identical words are recorded in two closely-related languages, perhaps Scythian and Sarmatian. The base of the graphemes Tamga 1 and 2 is identical; according to B. A. Rybakov it corresponds to "horse"="asp"; then the Tamga are read "aspruko," and "asprako," which up to the inversion "ra" is close to the name of the Bosporian king Aspurga. But if we assume that the base of 1 and 2 is not the representation of a horse, then in Tamga 3 there is the inversion "ra" at the graphic level, while the base "o" is close to a stirrup, that is, "to control a horse," which is also

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"asp." The name of king Aspurga or the Bulgarian Asparukh is designated by the third Tamga. In this instance we must return to interpretation 1 and 2. The base of these Tamga is more similar to the pictures of nomad carts on the rocks at Kamennaya Mogila, near Melitopol'. Then this element of these graphemes must be read as "varz"="cart" and 1 -- "vozruko" and 2 -- "vozraka," which evidently in both cases is close to the Iranian "leader," although if one reads the vertical line as "sha," the Tamga can be read "varshaka," which can be interpreted as either a proper name or "varzaka," which means "leader." The established relationship between inversion of the grapheme and phoneme opens up for us the possibility of employing geometric combinational analysis in analyzing the Tamga and shows the high level of development of the elements of mathematical logic in Sarmatian times.

In this case the inflection of Tamga 14, depicted by a mirror-symmetrical "rooster," should read "ak."

At this point we should like to make a lyrical digression and determine the possible significance of the existence in Sarmatian Crimea of large quantities of nominal Tamga with an inflection of the type CV and a few -- VC. If we link this with the antisymmetry of inflected figures, one can conceive that already in the first century A.D. there was reflected in the Crimea the future CV-VC antisymmetry by the inflection of Eastern European family name endings which we observe with the Russians: "ov"-vo", etc, the inhabitants of the Transcarpathians -- "ni"-in," etc, the Belorussians and Ukrainians: "ka," "ko"-ak," "ok," etc. One can put together a combinational table of surname inflections with a large number of transpositions: "ko," the variant "kov"="kou"=CVV -- "ok," "okh," "yek"; "ga," "kkha," "kha," "ka" - "ak", "akh", "yakh", "ag"; "kyu", "khu", "ku"-uk", "ukh", "yukh"; "khi", "ki", "kiy"-CVV-"ik", "ikh", "nkh", "ra"-ar", "nya"-yan", "na"-an" etc. It seems to us that even in pre-Sarmatian times it was reflected in Tamga symbols as conscious right and left settlement of tribes of closely-related languages relative to the natural axis of symmetry of their habitation area. Thus the Dnieper was the axis of symmetry of the Native Land -- the area along the Black Sea coast -- the Kimmerians, Scythians, Sarmatians, the Eastern Slavs, the Turkic and Ugric peoples in Al'takuz, the Danube was the axis of symmetry for the Thracians and Dacians, the Vistula for the Goths and later Poles, etc. One has the impression that this axis of symmetry ran along the Dnieper from the sea, and the tribes of the Left Bank were designated by the "right" tops, and those of the Right Bank by the "left" tops. The Crimeria was territorially closer to the tribes with "right" Tamga.

The principle of construction of left and right Tamga could prove universal for Eurasia. One should look for it in tribal symbols and surnames, and in general ethnonyms of the inhabitants and peoples populating the valleys, where traces of nomad encampments were left, even in Iceland, to where the Germanic-language Heruli traveled from the shores of the Sea of Azov, while with the Goths it was evidently reflected in the "Ostrogoths" and "Visigoths," left- and right-bank.

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It is most interesting to compare "vozruko" and Sosruko, Sosrykva, and Soslan -- different forms of the name of the hero of the Caucasian Nartian epic poem.

It is entirely possible that in the Neolithic the magical formula "kazak" did not designate the inhabitants of the outlying areas but was a war cry or "mantra," which they exchanged upon meeting: "ka-za-ak"! "ka-za-ak"!, that is, "right and left," possibly a symbol of unity of kind: "We are of one blood, you and I!" In a "colored" interpretation this could be understood as "black and white," and in the military -- the tribes of the "right and left" flanks. The (El') of the Turkic peoples was one, but it contained tribes of "black" and "white" bone; the Turks could have perceived "ka-za-ka," "kazak," as "kara-ak." Perhaps following the collapse of military democracy the "whites" became nobles and the "blacks" became the lower classes, while previously this had not been the case: living on the same land were As, Yas and Melankhlen, Ak-Nogai and Kara-Nogai, and the Black Caps in Kiev. At the geographic level the cardinal points of the compass entered into the names of tribes, but this was later.

It is clear that in the 1st century A.D. our ancestors attached more significance and importance to symmetry and its sacral significance than do some modern mathematicians. For this reason also a possibility is a mirror analog of the formula "ka-za-ak" -- "ak-za-ka" -- "ak-sa-ka." The Sacae were the Scythians in the Transcaspiian and Transvolga, and there were also White Huns -- Efthalites, and there were black-headed tribes under various historical conditions and in various of the world's geographic regions.


Inasmuch as "kazak" long had the meaning of "goose" in the Turkic milieu, and the corresponding Tamga as "goose foot" -- "kazayak," there is possible the correlation "ak-sa-ka"-"aksakal"-"white-bearded."


It seems to us that the clean spatial forms of the animal style of Scythian gold could appear only in an ethnos with a substantial cult of combinational analysis and symmetry. Perhaps it is here one should look for the sources of beauty of (Pokrov na Nerli) and the uniqueness of the Great Ballet.

The Scythian world, a world not only of an exceptionally clear vision of the forms of the external world but also of sensing that one is an inseparable element of that world. L. I. Gumilev (3) is correct a thousand times over when he states that the numerous wars which the American Indians fought under conditions similar to the area adjacent to the Black Sea from the 1st century B.C. to the 1st century A.D., but on another continent and in another time, had the "aim" of maintaining an ecological balance, but not enrichment. Everything was consumed, all prisoners were sold, exchanged, and killed prior to the era of collapse of the military democracy. The ecological balance was disrupted by change in the social forms of life and the economic system and was strengthened by a change in religion, which in its new forms took shape within the framework of an alien ethnic structure. Together with the past perished its sacral secrets: knowledge of the laws of construction of the Tamga, their interpretation, and the animal style of toreutics.

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The elements and combinational analysis of reading these symbols are discussed above in this article. It will now present no difficulty to read many of them:

- 1) "vazruko"="varzuko"="sosruko";
- 2) "vozrako," etc;
- 3) "asparka"="asparza," etc;
- 4) "dora"="dara", i.e. "he who gives," the name Darius;
- 5) "dadaka"=4;
- 6) contains an element identical to 7, which consists of two joined . The right-hand element, following analysis of many Tamga, can be read as "na" -- nV. Combined "᠋᠋," as "mana"="mV." Then we have with "᠋"="mV";
- 6) "ramana"="rama"-"raman," i.e., rest, peace;
- 7) "mana" -- again like 4, 5, 6, 7 -- symmetrical symbols. "Mana" means "fortune", "thinking." "᠋᠋" can also be read as a reduplicated "mama"; this is possibly the origin of the famous figure in Ukrainian folklore, "the Cossack Mamay":

"The Cossack sits by the mowing, and plays,
What comes to his mind, that he has."
- 8) "aspko", "sog" -- "he who takes care of horses," whereby the Iranian "ko" "sog" is represented by two symmetrical arrows which in consonance are called in the Turkic "ko," "s-ok!" This Tamga can be viewed as proof of the genuine linguistic fraternity of the ancient inhabitants of the area along the Black Sea, "kosog"="kazak";
- 9) "arman"="armana" -- may be "man," as the contemporary "alan" of the Ossetians and the Karachaj; then one can assume that doubled asymmetrical  read "Va"-"Vo"-"Vi"-"Vu";
- 10) if we consider the top of the Tamga to be the Turkic hieroglyph "kir"="ir"="yerd," then the Tamga reads "arsakir"="aryir"="arkir"="arkir"="aryerd"="arshakir" and has perhaps survived up to the present time in the name Arshak, just as 9) Armen or in the word "Aryan";
- 11) we previously correlated it with the sacral original symbol for "deity", and in the various languages it could have read "baga" or "kkhuda," that is, two -- "ka" or "kkhu" -- twice. The eight-pointed star symbol can be correlated with an eight-legged horse -- the ideograph of movement of the deity Grishtri, that is, with the star Sirius (see Avesta). The subsequent fate of the previously-described sacral symbol "eight-pointed

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star-cross with crossing out" is of course fairly tragic. We shall recall that V. F. Miller (15), an eminent specialist in the Ossetian language, wrote in his "Echoes of Caucasian Religious Beliefs on Tombstones": "The Circassians (Kabardians) call the North Star 'Temir Kazak,' that is, 'iron pillar'" and, examining the Ibero-Caucasian language, correlates this term with Turkic, totally failing to sense the Iranian roots of these words. "Cross with crossing out" is a modified "kazak"; see (14).

In the Avesta the mountain Khara-Berezaiti (one more possible reading of the first two Tamga of our table, but now top to bottom) and particularly its peak Taira, around which the stars, moon and sun turn, is called the center of the world. One can surmise that this peak was marked for the contemporary of the Avesta by the North Star and "Look to the North Star" was meant, which previously could have meant "Look toward Sirius":

"The stellar wagon will point to him the road
With its shafts...." E. Bagritskiy

12) "aspra"="spra"=possibly="spraka"!="spaka"="ispaka" -- this Tamga could have designated the word "leader," the name Ashoka (Ispaka), which became the Russian word "sobaka" [dog], "suka" [bitch], which the alien Christian tradition incorporated into the abusive expletive "sukin syn" [son of a bitch], while Kanishka was the name of the king of Bactria;

13) "three-pointed rosette" is definitely read as "kan"="khan";

14) here we finally return to the beginning of the article. This Tamga is read in different variants as "kazaka"="kazak," the mirror variant "aksaka," in the Ibero-Caucasian variant, but preserving the sense "balsag";

15) a complex Tamga as "ramana" is read as "pagana" -- a Sarmatian shepherd who became with the Christians, together with "yezyk" and "koshchshchey" -- "nomad" -- a symbol of the non-Christian of the steppes.

Let us make a second lyrical digression. The last Tamga suggest that a good deal is linked with them in our language and past. The meanings of these words, reinterpreted, were preserved in brother Turkic languages, but the words themselves and their purport lie deeper in a Nostratic layer. It would be wrong to employ Turkic folk etymology to explain names of the type Yermak and occupations of the type "chumak" [oxcart driver] associated with the Tamga kazak, for the Turkic peoples forgot their Tengrian past under strong pressure by the ethnically alien Islam.

But some interesting ideas arise in examining the relationship between the Tamga and their incarnation in the images of animals. For example, the Tamga "ispaka" incarnates into the dog, sacred animal of the fire worshippers and Scythians-Turks-Iberians. We were long engaged in a search for the incarnation of "kazaka"; we were helped by the concept of transformation of "za"-"ta" with transition from Nostratic to the Slavic languages. The "kazaka" of the Scythian world strode across Europe in the form of Puss in Boots:









"chat," "cat," "Katze," etc. The incarnation of "kazaka" was a sacred cat, tricolor with four eyes, two of which were designated by reddish singed spots. This incarnation of "kazaka" proved to be the most vital at the hearths of all European peoples;

16) "raka"="rakan" -- the title "light," pleasing not only to the Bosphoric queen Dinamiya but also to the heroines of folk songs of many peoples and tribes.

We have discovered analogs of the Tamga and Sarmatian elements in the symbols of the Proto-Indic zodiac and, strange as it may seem, in Saharan Proto-Libyan writing.

The above can be considered proof of the persistence of the ethnos on the above-described territory of the Eurasian continent during the course of several millennia: the change and succession of languages evidently was not very important; religion exerted much more influence on the processes of degradation of the ethnos: Islam, Judaism, and Christianity, introduced from alien ethnic conditions.

The table of meaning of Tamga and their elements discovered by us, with symbols from the Glagolitic alphabet, became particularly conclusive for us. Our findings are contained in the following table:

Designation of Slavic Glagolitic Letter	Glagolitic Figure	Sarmatian Word	Sarmatian Grapheme	Sarmatian Phoneme
ya "az" [I]		voz, vaz, varz		var, etc
tsipa "tsi"		"khoroz"		ka, etc
myslete [you think]		mana		mana, ma
kako [as]		koba		koba

It is not as extensive and conclusive as that presented by N. A. Konstantinov and M. I. Privalova (16), but we too can draw the conclusion that the Tamga characters of the area adjacent to the Black Sea were the source of the Glagolitic alphabet symbols of the Slavs of Eastern Europe. The Cyrillic alphabet, which is based on it, obviously came to us from the West and South Slavs. It supplanted the Glagolitic which, however, has been preserved to the present, as frequently occurs in ethnology, in the form of Proto-Iberian writing-system characters beyond the ridge of the Caucasus. The Glagolitic, the Georgian khutsuri and mkhedruli were formed by the autochthonous peoples of a single region alongside the alphabet of the Armenians and the Caucasian Agvans. Perhaps we should once again return to the question of the sources of the Sogdian writing system. The patterns we have elucidated are not only of ethnohistorical significance.

The principles of construction of the Tamga symbols are fairly interesting from the standpoint of the structure of graphic metalanguage. They are symmetrically unique and can help in elaboration of a USC -- Universal

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Semantic Code of the information language of science. In addition they make it possible more precisely to formulate concepts on the term "ethnos."

We should like to end this article, as we began it, with a stanza from the poem "Gobustan Drawing" by Ivan Drach, dedicated to Gobustan -- a preserve of rocks in Azerbaydzhan where cliff paintings dating from the 10th-12th millennium B.C. are preserved:

"This Gobustan dates from the nether world of deep antiquity,
And yet man has taken wing here as well,
For even here man's indomitable soul
Soars from the nether world in paintings!"

We feel that this stanza expresses poetically the content of this article.

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